

*We are haunted by an ideal life, and it is because we have within us the beginning and the possibility of it.*—PHILLIPS BROOKS.

## General Regulations

- I. All orders for the Government of the school will emanate from the Board of Directors, whose decision shall be delivered through their President to the Principal.
- II. The school year shall consist of thirty weeks, divided into three terms of ten weeks each.
- III. Students seeking admission to the school will be required to sign an agreement to keep the rules of the school, and pursue faithfully the course of study appointed by the authorities. No student will be admitted to professional study in Expression for a shorter period than one year. And no students will be admitted until they have satisfied the faculty by certificate or examination that their previous educational attainments are such as will enable them to pursue the course with success. Students contemplating professional work in Expression must secure either University Matriculation or a Junior Teachers' Certificate.
- IV. Students of the first year will not be permitted to make any professional engagements. Any student of the second year desiring to do so must first obtain the consent of the Principal.
- V. All fees must be paid in advance.

## **French**

### **FIRST YEAR**

#### *Section A*

Grammar, Composition, Dictation, Conversation.

#### *Section B*

- (a) Grammar, Composition, Dictation, Conversation—continued.
- (b) Literature: Texts to be prescribed later.

### **SECOND YEAR**

- (a) Grammar, Composition, Dictation, Conversation—continued.
- (b) Literature: Texts to be prescribed later.

## **German**

Conversation, Grammar and Literature.

Conversation classes conducted in the German language. The pupils learn rapidly by an easy natural method to converse with fluency in German. Special attention is paid to correct pronunciation and inflexion.

## **Voice Culture**

The voice, the greatest instrument of expression, is generally the most neglected. Correct breathing is fundamental, whether for speech or song. Our method places all activity at the diaphragm and leaves the throat passive and relaxed. No one who has mastered this method will have speaker's sore throat. After the technical drill, voice placing, vocal process in exercise, the voice becomes responsive to feeling, and timbre (or tone color), is the result.

## **Household Science**

This includes the Housekeepers' Course as taught at the Lillian Massey School of Household Science.

This course includes chemistry of foods, general cookery, waitress work, laundry work, home nursing, dietaries, marketing, household accounts, physiology, hygiene, sanitary science and sewing.

A certificate will be given to each student who satisfactorily completes this course.

## **French**

### **FIRST YEAR**

#### *Section A*

Grammar, Composition, Dictation, Conversation.

#### *Section B*

(a) Grammar, Composition, Dictation, Conversation—continued.

(b) Literature: Texts to be prescribed later.

### **SECOND YEAR**

(a) Grammar, Composition, Dictation, Conversation—continued.

(b) Literature: Texts to be prescribed later.

## **German**

Conversation, Grammar and Literature.

Conversation classes conducted in the German language. The pupils learn rapidly by an easy natural method to converse with fluency in German. Special attention is paid to correct pronunciation and inflexion.

## **Voice Culture**

The voice, the greatest instrument of expression, is generally the most neglected. Correct breathing is fundamental, whether for speech or song. Our method places all activity at the diaphragm and leaves the throat passive and relaxed. No one who has mastered this method will have speaker's sore throat. After the technical drill, voice placing, vocal process in exercise, the voice becomes responsive to feeling, and timbre (or tone color), is the result.

## **Household Science**

This includes the Housekeepers' Course as taught at the Lillian Massey School of Household Science.

This course includes chemistry of foods, general cookery, waitress work, laundry work, home nursing, dietaries, marketing, household accounts, physiology, hygiene, sanitary science and sewing.

A certificate will be given to each student who satisfactorily completes this course.

## Physical Education

### NORMAL OR PROFESSIONAL COURSE

#### JUNIOR YEAR

We believe in self-knowledge, self-reverence and self-control. When the body is perfectly adjusted, perfectly supplied with force, perfectly free and works with the greatest economy of expenditure, it is fitted to be a perfect instrument, alike of impression and expression.

##### *Theory*

Anatomy, Physiology, Hygiene

Anthropometry—Swedish Theory

##### *Practice*

Swedish Free Exercises

Indian Clubs

Dumb Bells

Wands

Elementary Fencing

Aesthetic Gymnastics

Relaxing Exercises—Dancing Steps

#### SENIOR YEAR

##### *Theory*

Applied Anatomy

Physiology of Exercise

Psychology Applied to Physical Training

Advanced Hygiene

Anthropometry—Measuring, Testing.

Tabulating, Charting

Remedial Gymnastics

*Health is the First of all liberties, and happiness gives us the energy which is the basis of health.—AMIEL'S JOURNAL.*

## **Dramatic Art**

In the department of acting we aim to give such training that the physical, mental and moral needs of the pupils be equally supplied. We train students to do their own thinking. The work begins with exercises in deep breathing—the source of all power in voice—the development of quality and quantity, articulation and pronunciation.

THE COURSE IN LITERATURE is on the origin and development of the drama, analytical lectures with illustrations, readings and rehearsals of classics and modern authors.

PHYSICAL TRAINING has for its ultimate object the highest standard of physical excellence and to produce that suppleness in action and grace in repose that distinguish the artist from the novice.

MAKE-UP. The costuming of a character in harmony with period and time. The preparation of face and head to represent the individual of the *dramatis personae* are very powerful factors, so we include this art in this department of our work.

CLASSES. Meet every Tuesday and Friday from 8 to 10.

### **Plays to be studied during 1908-1909**

Shadowy Waters Cathleen M. Hoolihan

W. B. YEATS

Hyacinth Halvey

LADY GREGORY

The Poor House

LADY GREGORY AND DOUGLAS HYDE

She Stoops to Conquer

OLIVER GOLDSMITH

Fairy Plays

NETTA TYRETT

Twelfth Night As You Like It Winter's Tale  
A Midsummer Night's Dream

SHAKESPEARE

The Literary and Reading Club will meet every first and third Wednesday at four o'clock. Reading of classics by the Principal, Teachers and Senior students of the School. Program for the year announced later.

The Shakespeare Club meets every Monday morning at 11 o'clock in the Principal's studio. The plays to be studied during 1908-09 are Hamlet, Othello, Macbeth, Henry VIII, Twelfth Night, Winter's Tale, As You Like It.

Tuesday Evening Class arranged for those busy during the day, includes voice culture, physical culture, fencing and the critical analysis of classic literature through the dialogue.

Tuesday Evening Classes also include modern languages. All work is elective.

### **Theological Students or Public Speakers**

The work in this class is devoted principally to the training of the voice.

1. Melody in public speaking. Cause and cure of ministerial sore throat.

2. Bible and Hymn Reading.

3. Platform and pulpit deportment.

The School of Expression is non-residential, but our students are provided with homes approved by the Principal and Faculty.

FRIDAY STUDIO RECITAL, 11 to 12, will be a special and delightful feature of our work during 1908-09, when the most worthy selections from the week's work will be given in programme.

### **Calendar**

First day of October: Reception of pupils at four o'clock.

Second day of October: Year begins in all departments.

School Year: Thirty weeks; three terms of ten weeks each.

### **Registration**

Interviews for entrance may be had at any time.

Pupils are required, before entering upon their studies, to register their names with the Secretary and make payment of fees. *In every case the fees for each term must be paid strictly in advance.* No deduction will be made for absence, unless an entire term be lost through illness.

Only those students registered at the beginning of the school year are eligible for class standing.

### **Hours of Instruction**

Classes meet every morning of the week, from 9 a.m. to 1 p.m.

## Tuition Fees

Professional Course	- - - - -	\$150 00
General Culture Course	- - - - -	100 00
Specialists' Course	- - - - -	50 00
Dramatic Art, full course, two periods per week	- -	50 00
Work chosen by subjects, one hour each week, for year		10 00
Work chosen by subjects, one hour each week, per term		4 00
Gymnasium by the year, tri-weekly	- - -	10 00
Gymnasium by the term	- - - - -	4 00
Home study course for the year	- - - - -	10 00
Personal lessons with Mrs. Scott Raff—term of 20 forty-minute lessons in ten weeks	- - - - -	40 00
Personal lessons with Miss Philp—term of 20 lessons		20 00
Personal lessons with Miss Ross in French—term of 20 lessons	- - - - -	20 00
Personal lessons with Fraulein Nothnagel (German Conversation)—term of 20 lessons	- - - - -	20 00
Personal lessons with Miss Wreyford—term of 20 lessons	- - - - -	20 00
Special artistic course for the year, including Shakespeare and Criticism class	- - - - -	25 00
Group lessons in German	- - - from 6 00 to	10 00
Group lessons in French	- - - from 6 00 to	10 00
Children's Class in Gymnasium, per year	- -	10 00
Children's Class in Gymnasium, per term	- -	4 00
Children's Class in French, German and English, one hour per week	- - - - -	4 00

The Recital Hall of our School can be rented for concerts and recitals

For further information on this or any subject pertaining to our work,  
address, 'The Secretary.' Telephone North 4544.

## Text Books

### DEPARTMENT OF EXPRESSION

Orthoepist—Ayer's.

How Should I Pronounce—Phyfe.

Lessons in Vocal Expression—Curry.

Classics for Vocal Expression—Curry.

Foundations of Expression—Curry.

The Elocutionist Handbook—Carrington Willis.

Shakespeare—Dowden.

### PHYSICAL EDUCATION

Handbook of School Gymnastics—Posse.

First Aid to the Injured.

Physiology—Macy and Morris.



THE following friendly opinions from the pens of Instructors, Literary Critics, Students and the Press, are greatly appreciated by Mrs. Scott Raff, and may be of interest as showing the wide recognition accorded her work in the old world and the new :

CHANCELLOR BURWASH, writes thus :

VICTORIA COLLEGE, Toronto, Canada, May 29th, 1908.

"I have very much pleasure in bearing my testimony to the ability of Mrs. Scott Raff as a reader and teacher of expression. Mrs. Raff has studied English Literature under the ablest university professors, and has cultivated unusual natural gifts by study under the best masters of expression and dramatic art in America and Great Britain. Her thorough culture gives her work a chastened restraint and purity of taste which make it very different from that of the ordinary platform reader, and those who desire to listen to the interpretation of our best English Literature with rare skill and fidelity will be delighted with the work of Mrs. Raff.

(Signed) N. BURWASH.

"Mrs. Scott Raff is an artist."

HERMANN VEZIN,

Dramatic Critic

Lancaster Place, The Strand, London, England.

"My talented pupil, Mrs. Scott Raff, has a dramatic mind and a lyric voice."

WILLIAM SHAKESPEARE,

Voice Critic.

Mansfield Place, London, England,  
August 2nd, 1904.

"Mrs. Scott Raff has a real interest in literature and in her own special work and is an energetic and enthusiastic teacher. Her own reading is marked by admirable good taste and power of expression."

W. J. ALEXANDER.

University College, Toronto, July 5th, 1905.

F. TRACY, Ph.D., of Toronto University, writes:

"It gives me great pleasure to learn of the continued success of your work, because I believe it is based upon the soundest educational ideal, viz., the complete co-ordination of all the powers of the human personality, and the highest possible development of each under the dominance of the moral and spiritual. I have received very great benefit from the short course I took with you."

From the REV. E. M. BURWASH, M.A.:

"I can imagine no way in which I could have got as good an insight into Dramatic Art and Expression with such pleasant associations as by the work I did in your school. I feel that your efforts on behalf of your pupils have been consistently painstaking, and inspired by a true artistic sense, and your criticisms impartial and beneficial at all times."

THE following friendly opinions from the pens of Instructors, Literary Critics, Students and the Press, are greatly appreciated by Mrs. Scott Raff, and may be of interest as showing the wide recognition accorded her work in the old world and the new :

CHANCELLOR BURWASH, writes thus :

VICTORIA COLLEGE, Toronto, Canada, May 29th, 1908.

"I have very much pleasure in bearing my testimony to the ability of Mrs. Scott Raff as a reader and teacher of expression. Mrs. Raff has studied English Literature under the ablest university professors, and has cultivated unusual natural gifts by study under the best masters of expression and dramatic art in America and Great Britain. Her thorough culture gives her work a chastened restraint and purity of taste which make it very different from that of the ordinary platform reader, and those who desire to listen to the interpretation of our best English Literature with rare skill and fidelity will be delighted with the work of Mrs. Raff.

(Signed) N. BURWASH.

"Mrs. Scott Raff is an artist."

HERMANN VEZIN,

Dramatic Critic

Lancaster Place, The Strand, London, England.

"My talented pupil, Mrs. Scott Raff, has a dramatic mind and a lyric voice."

WILLIAM SHAKESPEARE,

Voice Critic.

Mansfield Place, London, England,  
August 2nd, 1904.

"Mrs. Scott Raff has a real interest in literature and in her own special work and is an energetic and enthusiastic teacher. Her own reading is marked by admirable good taste and power of expression."

W. J. ALEXANDER.

University College, Toronto, July 5th, 1905.

F. TRACY, Ph.D., of Toronto University, writes:

"It gives me great pleasure to learn of the continued success of your work, because I believe it is based upon the soundest educational ideal, viz., the complete co-ordination of all the powers of the human personality, and the highest possible development of each under the dominance of the moral and spiritual. I have received very great benefit from the short course I took with you."

From the REV. E. M. BURWASH, M.A.:

"I can imagine no way in which I could have got as good an insight into Dramatic Art and Expression with such pleasant associations as by the work I did in your school. I feel that your efforts on behalf of your pupils have been consistently painstaking, and inspired by a true artistic sense, and your criticisms impartial and beneficial at all times."



The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.